

Susan Rothenberg

American, 1945–2020

Trihammer Bridge 1974

Acrylic and tempera on canvas

Gift of Edward R. Broida, 2005

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e576

Last Updated

1/25/2022

3:40:14 PM

Updated By

Lily Goldberg

Susan Rothenberg

American, 1945–2020

Black in Place 1976

Acrylic and tempera on canvas

Gift of Edward R. Broida, 2005

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e57a

Last Updated

1/25/2022

3:40:27 PM

Updated By

Lily Goldberg

Susan Rothenberg

American, 1945–2020

Axes 1976

Acrylic, gesso, charcoal, and pencil on canvas

Purchased with the aid of funds from the
National Endowment for the Arts, 1977

Exhibition Title

Spring 2022

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Floor_Atrium

Susan

Rothenberg

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Regular

Label ID

d2c0e57e

Last Updated

3/4/2022

4:01:05 PM

Updated By

Jackie Neudorf

Susan Rothenberg

American, 1945–2020

LEFT TO RIGHT:

1, 2, 3, 4, 5, 6 1988

Oil on wood, six panels

Gift of UBS, 2002

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e582

Last Updated

2/4/2022

8:56:58 PM

Updated By

Jackie Neudorf

Susan Rothenberg

American, 1945–2020

Biker 1985

Oil on canvas

Gift of UBS, 1986

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e586

Last Updated

1/25/2022

3:39:36 PM

Updated By

Lily Goldberg

Susan Rothenberg

American, 1945–2020

Green Bar 2008

Oil on canvas

Gift of Agnes Gund, 2009

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e58a

Last Updated

1/25/2022

3:40:39 PM

Updated By

Lily Goldberg

Susan Rothenberg

American, 1945–2020

Dogs Killing Rabbit 1991–92

Oil on canvas

Gift of UBS, 2002

Exhibition Title

Spring 2022

2nd

Floor_Atrium

Susan

Rothenberg

Label Format

Regular

Label ID

d2c0e58e

Last Updated

2/22/2022

9:13:43 PM

Updated By

Jackie Neudorf

In 1973 Rothenberg found herself doodling a horse on a piece of canvas. She shortly began a series of paintings featuring a single horse, which, although representational, served as opportunities for the artist to experiment with abstraction. “I think it was a surrogate for dealing with a human being, but at the same time it was neutral enough and I had no emotional relationship to horses,” Rothenberg said of her horse motif. “The horse was just a quiet image. I was able to stick to the philosophy of the day—keeping the painting flat and anti-illusionist—but I also got to use this big, soft, heavy, strong, powerful form.”

Exhibition Title

Spring 2022

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Regular

Label ID

d6328e28

Last Updated

3/9/2022

5:39:18 PM

Updated By

Christie Zhong

These paintings were originally created for the six pillars of a corporate office's dining room in New York. Rothenberg chose these animated figures because she felt they would add a sense of spirited action to this meeting space and because she liked the pairing of their weightless, floating forms with the expansive sky visible through the room's windows. She organized each panel according to what she called the motions of a "possible dancing movement," where "one leans out, one leans in, one flies up, one presses down, one stands, one relaxes."

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d6328e2e

Last Updated
3/9/2022
5:39:57 PM

Updated By
Christie Zhong

Painted in New Mexico, where Rothenberg lived for the last three decades of her life, this work depicts the artist and her husband, fellow artist Bruce Nauman, observing their pet dogs attacking a rabbit in the wild. Rothenberg portrays the scene from multiple vantage points, a strategy she adopted after moving to the desert. "You see things from different heights here, the topography changes—sometimes you're looking down on the land, sometimes you're climbing up the land," she said. "So a kind of shifting perspective came into my work."

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Spring 2022
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Label Format
Regular

Label ID
d6328e34

Last Updated
3/9/2022
5:40:29 PM

Updated By
Christie Zhong